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*Michael Ellison*

*Elif*

*for Kemençe, kanun(doubling on ney), Cello,  
Bass Clarinet, and Violin*

*In memory of Kânî Karaca*

*Duration: 8 – 11’  
© 2003/2016 M.P. Ellison*

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## *Elif* notes:

The score of Elif is a blueprint for improvising performers.

The title 'Elif' refers to the first letter in the Arabic alphabet. In Islamic mystical thinking, all of the Koran, indeed all the existence of the world is contained in the alphabet's first letter. (cf Yunus Emre, 'Ilim Ilim')

Conductor is possible to cue changes and 'encourage' textural developments and dynamic changes; but this may also be controlled by the performers themselves, without conductor.

All timings and rhythms are flexible and can be changed considerably in performance according to the moment.

The piece is divided into six sections, each centered in a specific *makam*, each with its own motivic material.

Performers may shuffle the order of boxed motives within each section if desired, intersperse rests (silences), and repeat ad libitum as many times as they like, in fluctuating dynamics, in conjunction with the conductor.

Stricter "T" sections link the main sections. The conductor, or previously improvising soloist, when they are ready to change to the *next makam*, gives the cue for when to begin the more strict, heterophonic 'T' section, and at the "downbeat" the next section begins.

Motives should not "leak" across sections.

The improvising kemençe, kanun and other musicians must be extremely attuned to one another to make the transitions at the proper time within the improvisational framework. Silence is

### Transpositions:

All performers read from score. Kemençe and Kanun are in this version notated in Western Concert Pitch. A score with these instruments in their standard Turkish transposition, ie notated a fourth higher, is also available.

Bass Clarinet is notated in Bb in Bass clef, sounding a whole step lower than written. Multiphonics are indicated by clusters above "fundamentals" and are chosen by the performer.

# Elif

Michael Ellison

## INTRODUCTION

0" 5" 10" 15" 20" 25" 30" 35" 40" 45"

**[bowed noise sounds]**  
*Ton yok, sadece yayın sesi*

Kem (p)

**[Ney]**  
*Ton yok, sadece üfle \**

Kanun (Ney) (p) ppp

Violin

Violoncello

Bass Clarinet

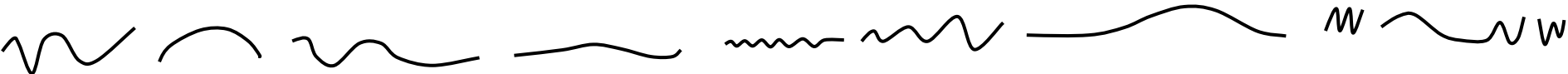
15va -----  
(no pitch, just bow sound)

[\*No pitch. Just blow through the instrument, changing the bands of breathe-like sound slightly]

# Elif

50" 55" 60" 65" 70" 75" 80" 85" 90" 95" 100" 105"

Kem  
(Noise)



kanun  
(Ney)



percussively  
slap holes

(slaps)

Vln. *E*

*both harmonic and fundamental*

Vc.

*pp* *ff* *gliss.* *mp* *< >* *pp* *slap tone* *f* *p*

B. Cl.

*niente* *ff* *f* *f* *p* *cresc.* *< f >* *<* *mp* *pp*



# Elif

3

## 1 Concert F# Hicaz/Suzidi Taksim

(1'40)

0'00

30''

1'

1'30

(T)

[KEM.]

Etc. freely improvise: vary dynamics expressively in F# Hicaz/Suzidil

Kem

KANUN F# Hicaz – Mostly fragments, to support Kemençe (add ornaments freely)

Kanun  
(Ney)

*p*

(F#) – Hicaz ORD-----SP-----ST ad. Lib. (mix freely)

Vln.

CELLO and BASS CLARINET: A dialogue with Kemençe. Especially in 1<sup>st</sup> half of section try to put in accents and faster notes when Kemençe is finishing or between phrases. As intensity increases, it can overlap more. Mix modules freely and add own variations.

### 1

Vc.

Vc. & B.Cl.

Vc.

*sul ponti* *extra bow pressure* *ord*

### 1

B. Cl.

B. Cl.

B. Cl.

(T)

Vc.

(T)

B.Cl.

4

2' 2(3'40)  
0'00

30''

1'

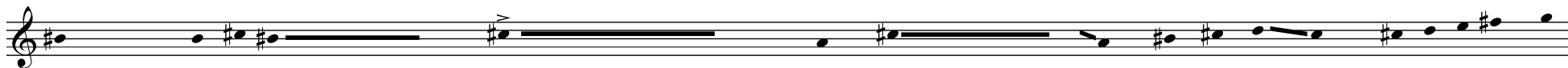
1'30

Elif

T

(Tiz Segâh)

Kem



Kanun

Improvise in Tiz Segâh: B# A C# G# D# G E F#



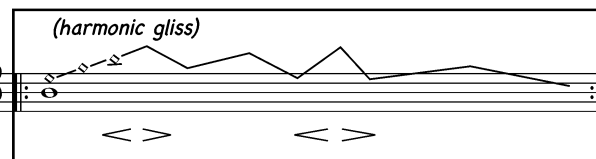
Choose freely

Vln.

Sul G



Vc.

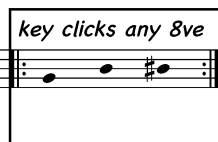
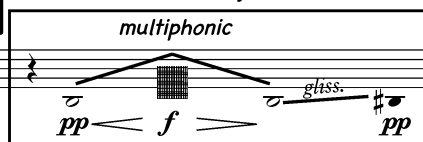
2

B.Cl.

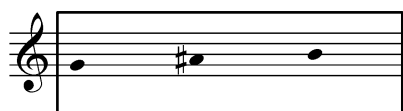
2

Mix three boxes freely

X 8



Tiz Segâh





3' 3

(5'40)

0'00

[Improvise following the given ascending basic seyir]

35''

Flif

(T)

15''

5

cresc. poco a poco - - - - - (f) - (accel.) - - - - - fff

Kem (Evcara)

Kanun (use fiske techniques unpitched, dampened)

Vln. (sempre gliss.) (Sul D)

harmonic trills Sul G tr Sim. tr tr tr

Sul pont gliss.

(accel.) ord. gliss. Sul D Sul G

Vc. (all gliss.) gliss.

(accel.)

Sul D Sul G (rit.) martellato slow gliss

fp fp ff

bow press.

B.Cl. gliss. gestures

La # pp

p < f

La # ff

La #

p cresc.

trem. fff

6  
4' 4  
(6'05)  
0'00

1,

1'30

Kem  
(Ney)

mp

*F# Suzidil*

(etc.)

*Gradually bring out Kanun to the fore, molto espressivo F# Suzidil,*

## Kanun

$$ff$$
 $\langle \rangle \quad \langle \rangle \quad \langle \rangle$ 

Vln.

*mp*

 $8^{va} - 7$ 

(F# Suzidil/Hicaz)

*Trills in diff 8ves*

Vc.

p

B.Cl.

*improvise sparingly from these pitches:*

*F# Suzidil / Hicaz*

*Tiz*

15"

(F#

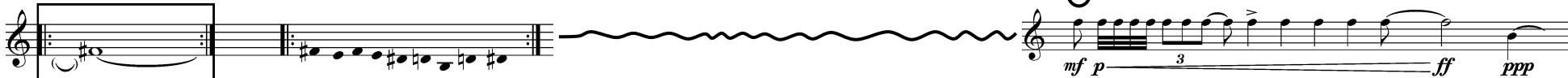
# Elif

7

5' 5

(7'35)

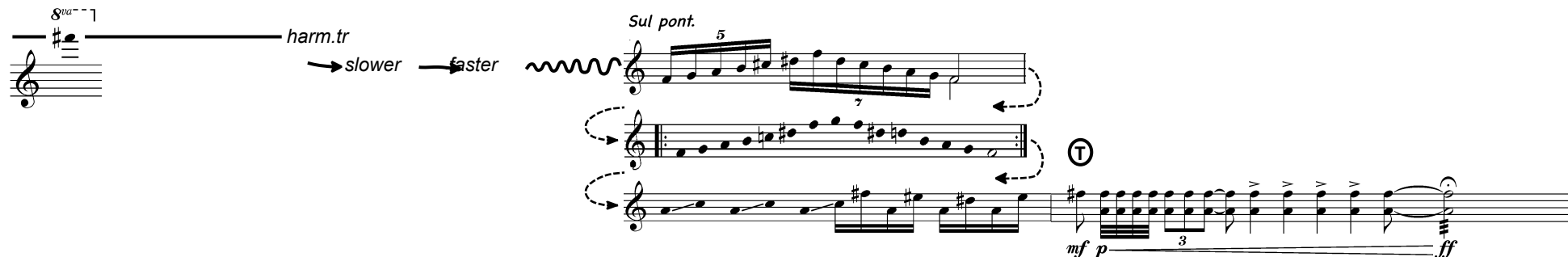
(concert pitches) Segâh on D#  
F#, B

Kem 

B Drone in kanun, Improvisation

kanun 

move rapidly between pitches

Vln. 

harm.tr

→ slower → faster

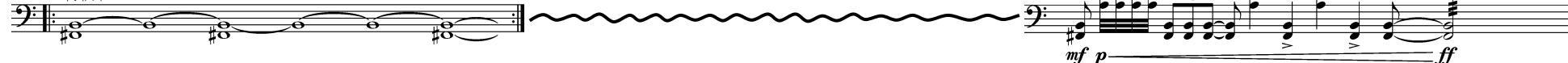
Sul pont.

5

7

5 as resonant as possible

→ Sul pont. bow pressure → ord.


Vc. 

5

freely

1. multiphonic

2.

B.Cl. 

Segâh on D#

# Elif

6' 6

(9'00)

0''

5''

10''

20''

*fade away*

*Si Saba Makaminda, again  
breath sounds*

Kem  
(Ney)

*ppp*

**NEY** blow through instrument

kanun  
(Ney)

*ppp*

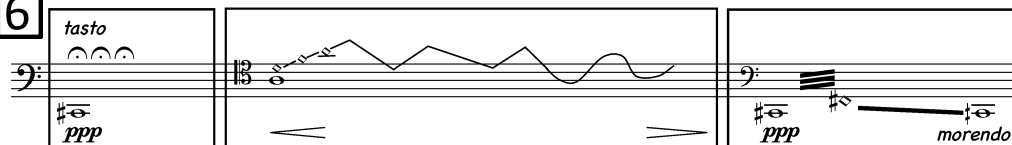
Vln.



*ppp*

Vc.

6



*Re*

*niente*

*Do*

*niente*

*Si*

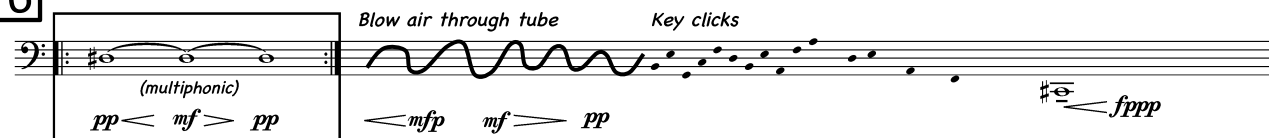
*niente*

*Si*

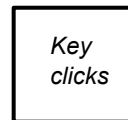
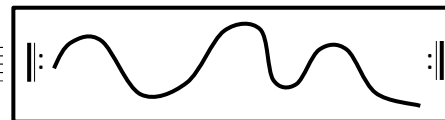
*niente*

B.Cl.

6



*Blow air through tube*



*Key  
clicks*

*niente*

*Si Saba Makaminda)*